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NOV 23 1921

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I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of



R.-C. Pictures Corporation

THE FOOLISH AGE (5 reels)

Respectfully,

FULTON BRYLAWSKI

The R.-C. Pictures Corporation hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
THE FOOLISH AGE	11/23/21	L:   CIL 17234

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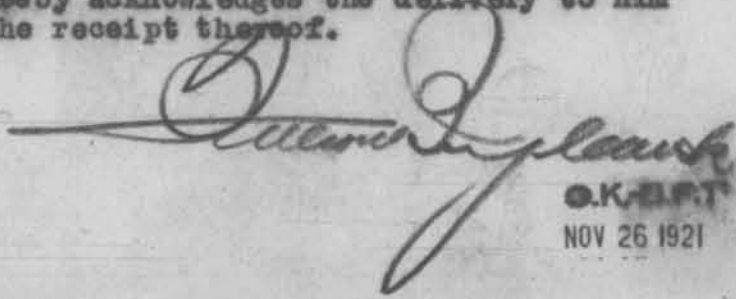
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The return of the above copies was requested by the said company, by its agent and attorney on the 23d day of November, 1921, and the said Fulton Brylawski for himself and as the duly authorized agent and attorney of the said company, hereby acknowledges the delivery to him of said copies and the receipt thereof.


O.K.B.T.
NOV 26 1921

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THE FOOLISH AGE ✓

NOV 23 1921 ✓

Photoplay in five reels ✓

Story by Hunt Stromberg ✓

Directed by William A. Seiter ✓

✓ Author of the photoplay (under Section 62)
R.-C. Pictures Corporation of the U. S. ✓

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"THE FOOLISH AGE"

NOV 23 1921 ✓

CAST

Margy Carr.	Doris May
Homer Dean Chadwick	Hallam Cooley
"Old Top" Carr.	Otis Harlan
Lester Hicks.	Arthur Hoyt
Flossy.	Lillian Worth
Bubbs	Bull Montana
Cauliflower Jim	Billy Elmer
Todd.	"Spike" Robinson

Story by Hunst Stromberg
Directed by Wm. A. Seiter
Scenario by Violet Clark and William Seiter
Photographer. . . . Bert Carr
Are Director. . . . W. L. Heywood

Released by R-C Pictures Corporation

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Synopsis
"THE FOOLISH AGE"
by
Hunt Stromberg

Copyrighted 1921
by
R-C Pictures Corporation.

"THE FOOLISH AGE"

Starring
Doris May in an R-C Picture.

Story by Hunt Stromberg
Directed by Wm. A. Seiter
Scenario by Violet Clarke and William Seiter
Released by R-C Pictures Corporation.

COMPLETE SYNOPSIS

"THE FOOLISH AGE"

Marige Carr is a thoroughly modern young lady, with definite ideas concerning the uplift of humanity. Doris May plays the role. Although she has a perfectly good sweetheart who is waiting for her to get out of college so that he can marry her, she shelves him temporarily, and announces her intentions of going into business to spread a little sunshine and happiness into the lives of the submerged tenth. Her father and her fiancé are violently opposed to such a plan of procedure, but Margie, being a sweet girl graduate with unlimited powers of persuasion, finally manages to win her father over to her point of view, and Chad, her sweetheart, follows as a matter of policy.

Margie opens up offices, and advertises for a secretary, stating in her advertisement that she wants someone who is absolutely down and out, with out a friend in the world. The ad brings a motley assortment of choice bums from all parts of the city, chief among which is Bubbs, a hulking brute of a gun-man, played with gentle ferocity by the urbane Bull Montana. Bubbs proves to be an able and efficient bouncer, as he demonstrates very satisfactorily when Chad and Margie's father invade her office and try to make her come home; but as a secretary, he is rather a dud.

Chad, of course, is deperate. He cudgels his brain to think of some way to discourage Margie from her wild "young ideas." Learning she is to speak at the "Get-together Club," an organization composed exclusively of Bubbs' associates, he disguises himself as a gangster, and tries to frighten her off by attempting undue familiarities after her speech. But his well-meant intentions and disas-

trously when the house committee unceremoniously escort him to the door and throw him out. Wrecked and wilting, Chad seeks heaven in the apartment of a confirmed bachelor friend of his, Lester Hicks, and together they frame up a scheme which Chad is sure will work out nicely.

After a few weeks' work in the slums, Margie is anxious to show the products of her labor off to her smart friends, and with this end in view, invites a half dozen of the choicest gangster to an informal little party at her home. However, the party doesn't work out as well as she expected it would. Somehow or other Houston Street methods do not prove popular with the ultra-proper dowagers, and Margie is obliged to confess that while the social veneer is often spread on rather thinly, it is better to have just a suspicion of it than none at all-also that clothes may make the man, but that it takes long

years of practice to successfully navigate a buxom matron who hasn't danced since the polka was in vogue. Bubbs and his friends, in attempting to instill a little jazz into the party, jazz it so much that the highbrow element leave early.

But Margie has met Hicks..Chad has seen to that. Hicks has been sitting off in one corner, looking very sad and lonely; and when Margie, doing her sacred duty as hostess, investigates, she finds that he is lamenting the loss of the beautiful but creul woman who has left him desolate. Every once in a while, poor Lester Hicks has an almost irresistibile desire to destroy himself. Margie promises to cheer him up if he will visit her office. Hicks, winking at Chad, says he will certainly be glad to.

The next day he does, and, feeling the Urge coming on, is on the point of leaping from the window of Margie's office on the twenty-six floor-but Margie saves him and talks gently to him, and

tains to him, and soon his wild desire has passed. She promises to fly to him and save him whenever he feels the Urge coming on. Hicks is contented with this. He rather likes Margie himself.

A Theatre party, with the gangsters as her guests, is the next move on Margie's part, who is determined that they must have a certain amount of culture fed to them--in small doses, if necessary,--but fed to them, nevertheless. What is her chagrin and indignation when she sees Chad--faithful, devoted Chad, seated in an opposite box with several rather giddy ladies, among which is a Floradora blonde who answers to the name of Flossy. The play is spoiled for Margie. Chad ought to be ashamed of himself. In the lobby, after the performance, one of Margie's little gun-men, reverting type, tries to filch a handy wallet--an attempt which is emphatically frowned upon by the police, and a near-riot ensues. Margie escapes and goes warily home. This uplift stuff may be all right, but there are times. . . . She is interrupted by a hurry call from Lester Hicks. He feels the Urge coming on and she must hurry down and save him. Margie rushes to his apartment, followed at a little distance by her father, who has overheard snatches of her conversation over the telephone.

Hicks is quickly brought around, and Margie is just about to leave when Chad breezes in with Flossy on his arm. He seems to be terribly embarrassed. He has come to tell Hicks that he is going to marry Flossy, he says acting on the inspiration of the moment. Flossy while astonished at the news, is tickled to death; and when, ten minutes later in the taxi, Chad explains that he was only fooling, she only declares she will either be married or sue him for breach of promise. Which is not so good.

Meanwhile, Margie's father comes rushing into Hick's apartment, and accuses the demure little man of everything in the decalogue including the wholesale compromising of his daughter. There will be no argument, rages father; Hicks will marry her in the morning and save her name, at least. So the evening passes cheerfully away.

When Margie and Chad face each other in her office the next morning, desperation is written large in their eyes. To avoid marrying two people they wouldn't marry for the world, they decide to elope. Margie admits that her young ideas were all right as far as they went, but she's passed them a long time ago; and Chad frankly tells her that Flossy is absolutely nothing in his life, nor does he want her to be. The arrival of Father, Hicks and Flossy causes Chad and Margie to do some stealthy and rapid stepping, but once they have eluded the trio, for a little while at least, they rush for the nearest church--pursued willy-nilly by three determined parties who intend to see justice done. Flossy is all for suing for breach of promise until father pulls out the weeks-old announcement of his daughter's engagement to Chad, and threatens a counter suit for alienation of affections. As long as Margie is determined to marry Chad, Father isn't so stuck on having Hicks in the family. We end up with a double wedding, with Flossy and Hicks united and Margie and Chad solemnly promising Chad to indulge in no more wild "young ideas" --- in public, at least.

The cast of "THE FOOLISH AGE" is an exceptionally good one including such well-known players as Otis Harlan, Hallam Cooley, Arthur Hoyt, Lillian Worth, Bill Elmer, Spike Robinson, and the redoubtable Bull Montana.

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